THE GALLERY

FEBRUARY/MARCH 1985 VOLUME 7 Art Gallery of Ontario NUMBER 2

European "stars" showcased in AGO exhibition

by Roald Nasgaard

It may only be the tip of the European iceberg of creativity which will come into view when *The European Iceberg: Creativity in Germany and Italy Today* opens at the AGO on February 8. Nevertheless the exhibition will be the largest and most ambitious project of its kind to have been undertaken by a museum in both Canada and the United States, and will bring together an unprecedented array of talent the richness of which can only be anticipated by listing a few of the "stars" from the various artistic or design languages represented: Joseph Beuys, Anselm Kiefer, Mario Merz, Mimmo Paladino, and A.R. Penck among the painters and sculptors; the architects Gae Aulenti, Gottfried Böhm, Hans Hollein, and Renzo Piano; the designers Michele de Lucchi, Ettore Sottsass jr., Dieter Rams, and Massimo Vignelli; and such filmmakers as Rebecca Horn, Pier Paolo Pasolini, Wim Wenders, and Ermanno Olmi. As well, there will be investigations of fashion and theatre design.

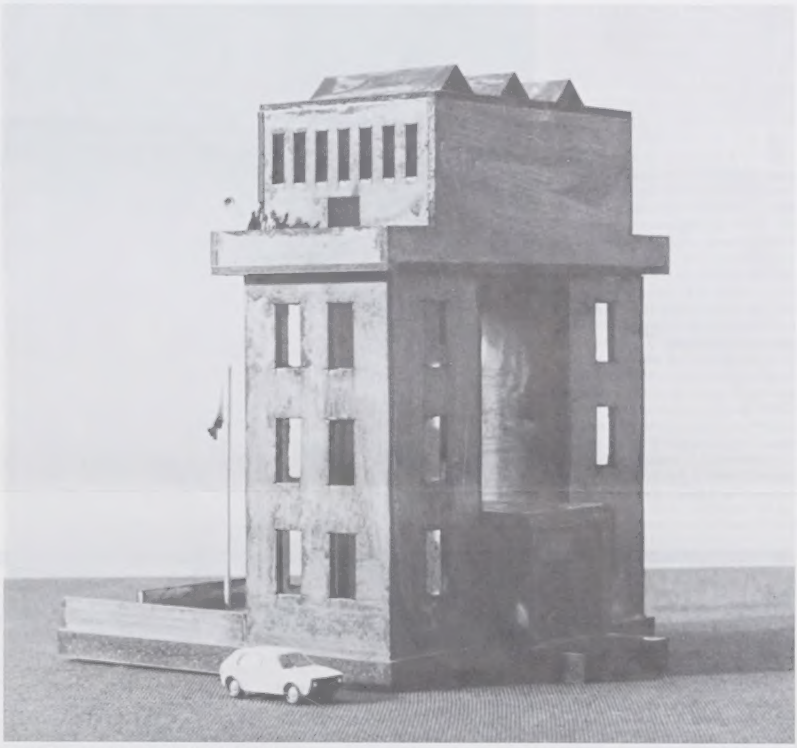
At its most immediate level the exhibition offers a cornucopia of information about art, design, film, and theatre from the two countries which have been calved from the iceberg to represent European culture. But its argument is somewhat more involved than that. It is interdisciplinary, not with the primary intention of providing a comprehensive analysis of the various visual media represented, but in order to consider the visual arts – the largest component of the exhibition is the work of its 32 painters and sculptors – as an integral part of the whole complex of the visual culture of Germany and Italy.

The exhibition, although it concentrates on work of the 1980s, does not confine itself only to new artists, but covers two or three of the generations active today. It is therefore an exhibition quite different from most in that its first purpose is not to analyze a predetermined theme, propose a specific line of development, or define a new style. Instead it proposes a synthesis of the many forces and individual achievements which come together to form national cultures on the understanding that none of the creative activities represented have developed apart but draw from one another, and together form a complex context within which issues of identity, geography, and a sense of shared history are common concerns.

It is an interesting aspect of *The European Iceberg* that it is not hesitant to present art under national labels, but finds it essential to do so. This would have been anathema in the 1970s, especially during the puristic years of Minimal and Conceptual art, when it was assumed that art operated within a series of internationalist Platonic givens and anything else was irrelevant to art. The new figurative painting from Europe which first appeared with such force on this continent around 1980 helped restore the notion that art as much as the other creative disciplines were the outcomes of specific geographical and historical contexts, and to deny as much would be to misread and misunderstand. A significant consequence of that has been the recent decentralization of the international art world whereby we now assume that significant art can be produced not only within the sphere of influence of New York, but in Berlin, Düsseldorf, Amsterdam, Turin, Milan, Los Angeles, and presumably, Toronto. In fact, from such a perspective a country like Canada, whose art voice has rarely received a hearing in the outside world, must look with some interest at changing international attitudes in the 1980s, in which, in the art world, the notion of regionalism (perhaps a more apt and more politically neutral term than nationalism), for better or worse, has become a positive factor. The exhibition finally, by immersing the visitor in a plethora of information whose unifying factors are two shared cultural breeding grounds, wishes to propose as many questions as it gives answers.

The exhibition is supported by Crownx Inc., Alitalia, Lufthansa German Airlines, the Goethe Institute Toronto, and the Volunteer Committee of the Art Gallery of Ontario.

Roald Nasgaard is Chief Curator at the AGO



Above: Thomas Schütte, *Studio II*, 1982-83. Below: Giuseppe Penone, *Quattro Paesaggi*, (detail), 1984.

Members' Invitation

On Thursday, February 7 from 11:00 am to 9:00 pm Members and their guests are invited to preview *The European Iceberg: Creativity in Germany and Italy Today*. Opening ceremonies are at 8:00 pm.

Guest Curator Germano Celant and artists will be present during the day for informal discussion and book signing. Gallery talks will be given in the exhibition galleries and special films will be screened in The Jackman Hall. Throughout the afternoon and evening, the Walker Court will feature music, complimentary tea and coffee, and regular bar service.

LIFE MEMBERSHIP

All donations are cumulative toward permanent AGO Membership, and the support of many generous individuals has been recognized over the years with Life Membership. Since 1971, Life Membership has been given for cumulative gifts of money or *gifts in kind* of $1,000. Granting Life Membership is a significant expenditure for the Gallery, and one that has been affected by inflation. As of April 1, 1985, Life Membership will be granted for cumulative cash donations of $5,000. (The first level of Permanent Membership recognition for *gifts in kind* will be Founder, at $25,000.)

The current $1,000 level will continue until that date, and members and donors are invited to become Life Members now. Current Life Members will not be affected by this increase. Contributions or inquiries may be directed to the Membership Office or the Development Office.

Survey of German prints and drawings

by James Patten

German Prints and Drawings: A Selection from the Permanent Collection, will be on view February 16 through March 31, in the AGO Restaurant Corridor.

This exhibition is held in conjunction with the Bach 300 Festival, which commemorates the anniversary of the composer's birth. Beginning with the prints of Dürer and his contemporaries and culminating with the 20th-century works of Kollwitz, Klee, and Beckmann, the broad scope of the exhibit parallels the range of material covered by the Bach Festival. Performances will range from the music of Bach and his contemporaries to jazz. Four concerts will be held at the AGO.

Although the works in this exhibition are varied in medium, subject, and period there are recurrent stylistic elements characteristic to German art. Most apparent is an emphasis on the emotional or psychological aspect of the subject. Over three-fourths of the works on display are figurative. Unlike their Italian counterparts, who achieve a poetic response to the figure through sensual idealization, the German artists explore the figure as an extension of the soul. In Dürer's engraving from 1512, *Ecce Homo*, the attention is immediately focussed on the figure of Christ. Rather than emphasize the hostile crowd for dramatic effect, Dürer subordinates the masses, leaving only the half-naked Christ and the warmly dressed burgher in the foreground. Christ, elevated on a step (a visual metaphor for his spiritual enlightenment), is cold and stooped in a pathetic posture, his brow heavy with sorrow. Dürer achieves a compelling image by employing elements of empirical reality into the suffering of Christ.

Above: Martin Schongauer (German, c. 1430-91), *The Baptism of Christ*, c. 1490s; engraving on laid paper. Art Gallery of Ontario, Purchase, 1982. Right: Max Beckmann (German, 1884-1950), *The Descent from the Cross*, 1918; engraving on wove paper. Art Gallery of Ontario, Gift of Dr. and Mrs. William Landmann, 1978.

Christ's shivering posture demands an empathic response. This synthesis of emotional content with a realistic style is characteristic of German art.

The interpretation of the human form in the work of artists as early as Schongauer and as recent as Beckmann is based on observations from nature. Schongauer's engraving *The Baptism of Christ*, from the 1490s, and Beckmann's drypoint *The Descent from the Cross*, from 1918, interpret Christ as a human being rather than an idealized god. Both Beckmann and Schongauer deny Renaissance principles of perspective, employ a *horror vacui* attitude toward the surface, and transect the picture plane with diagonals to create two-dimensional unity.

Various works in this exhibit invite comparison of style or subject. The significance of psychological concerns emerges in some of the 19th-century works as a manifestation of the subconscious or dream state. In both Carl W. Kolbe's etching *Fantastic Large Oak Tree with a Stork's Nest* and Max Klinger's etchings *Rape* and *The Swan Prince*, elements of reality are subjected to distortion while still retaining an empirical tactility. While surreal, they maintain a plausibility that makes them even more alarming.

To express the subconscious has been a preoccupation of German art, music, and thought for centuries. From Christian passion to existential angst, German art strikes a balance between emotional expression and observation from reality.

James Patten is acting Assistant Curator of Prints and Drawings

Bach's birthday is a festival of music

Four concerts from the Bach 300 birthday celebration, a festival of music from traditional Bach repertoire to improvisations on Bach themes by internationally renowned jazz artists, are a highlight at the AGO in March.

The festival marks the 300th anniversary of the birth of Johann Sebastian Bach, with more than 30 concerts in 17 days, including the finest orchestras, instrumentalists, singers, organists, and choirs. The AGO concerts are in the Walker Court at 12:30 pm on March 12, 14, 15, and 21, and are free with admission to the Gallery.

On March 12 the featured soloist is Anner Bylsma. Mr. Bylsma is perhaps best known for his interpretation of music from the Baroque and early Classical periods. Mr. Bylsma is among the most recorded musicians in the world of early music; his recording of the Bach Suites for Unaccompanied Cello was recently released on the RCA label.

On March 14, a vocal trio, who combines jazz, pop, folk, and classical influences to create original arrangements, performs at the AGO. The trio, known as Genes, draws on a musical heritage that includes their great-grandfather, the Belgian violin virtuoso Eugene Ysaÿe.

Douglas Finch, pianist, will perform March 15. Mr. Finch was born in Winnipeg in 1957. Since 1976, he has had many successes in the field of competitions, including first prize at the Canadian National Finals of Music Festivals in Toronto; second prize in the CBC Talent Festival; fifth prize plus the silver medal at the Queen Elizabeth International Competition in Brussels.

On March 21, the Cambridge Buskers, musical artists and entertainers, appear in concert at the AGO. The Buskers, two British musicians, have performed the last movement from Beethoven's Ninth Symphony on penny whistle and accordion, and have appeared as serious guest soloists with important orchestras around the world.

Preliminary notice of Members' Annual Meeting 1985

The Annual Meeting of Members of the Art Gallery of Ontario will be held at 5:30 pm, Thursday, June 20, 1985 in The Jackman Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member shall have been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1985 and shall be accompanied by both the candidate's written consent to serve if elected, and a resumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1985, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the Board by the Nominating Committee and the three Members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1985 and signed by at least 10 Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

THE GALLERY

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EVENTS

Exhibitions

The European Iceberg: Creativity in Germany and Italy Today
Sam and Ayala Zacks Wing, Gallery of Contemporary Art, Margaret Eaton Gallery, Gallery E, Walker Court, Signy Eaton Gallery, Print and Drawing Galleries, Walter Trier Gallery and Anteroom, Irina Moore Gallery, Fudger Rotunda, Leonard Rotunda, East Lobby.
February 8 through April 7
An investigation of recent European art, with a focus on Germany and Italy. The exhibition refers to architecture and design, film, fashion, theatre, and the visual arts. Organized by the Art Gallery of Ontario.

Supported by Crownx Inc., Alitalia, Lufthansa German Airlines, the Goethe Institute Toronto, and the Volunteer Committee of the Art Gallery of Ontario.

Selections from the Klamer Family Gift of Canadian Inuit Art
The Restaurant Corridor
through February 15

German Prints and Drawings: A Selection from the Permanent Collection
The Restaurant Corridor
February 16 through March 31
A selection of German prints and drawings dating from the 15th to the 20th century.

Permanent Collection

Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selection of Canadian historical art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Extension Services

The following exhibitions will be circulated by the AGO Extension Services in February and March 1985. Dates are subject to change.

Alex Colville: A Retrospective
Fung Ping Shan Museum, Hong Kong
through February 10

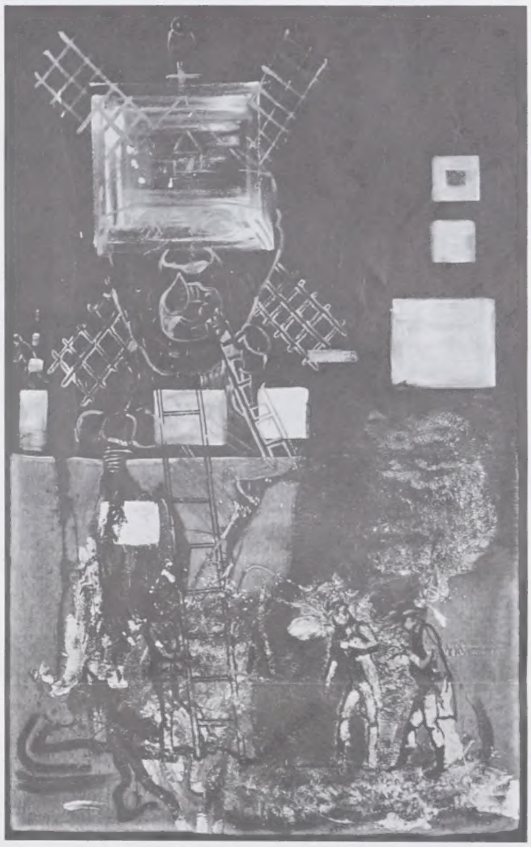
Pictures for the Parlour: The English Reproductive Print from 1775 to 1900
The Gallery/Stratford
through March 3

David Thauberger: Prints
Aurora Public Library
February 4-24

Graham Coughtry: Prints
Belleville Public Library Gallery
February 5 – March 2

The 1940s: A Decade of Painting in Ontario
Timmins Museum: National Exhibition Centre
February 8 – March 3

The Clichés-Verre of the Barbizon School
Norman Mackenzie Art Gallery, Regina
February 8 – March 10



Sigmar Polke, *Tafel: Vermessung der Steine . . .*, 1980; Collection AGO.

Norval Morrisseau and the Emergence of the Image Makers
Woodland Indian Cultural Educational Centre, Brantford
February 15 – March 17

Alex Colville: A Retrospective
Metropolitan Museum, Tokyo, Japan
February 20 – March 21

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Confederation Centre Art Gallery and Museum, Charlottetown, Prince Edward Island
February 21 – April 7

Masterpiece Exhibition Series: An Intimate Glimpse of van Gogh at Nuenen
The Gallery/Stratford
March 8 – April 7

"Artist with their Work" Programs

Teri Chmilar: Video Screenings
Kingston Artists' Association Inc.
February 5-6

Judith Doyle: Film Screenings
Kitchener/Waterloo Art Gallery, Kitchener
February 6

Nancy Nicol: Video Screenings
Kingston Artists' Association Inc.
February 7-8

Reinhard Reitzenstein: Installation
Art Gallery of Brant, Incorporated, Brantford
February 7 – March 2

Sandra Meigs: Installation
Laurentian University Museum and Arts Centre, Sudbury
February 13 – March 10

Judy Gouin: Graphics
The Temiskaming Art Gallery, Haileybury
February 25 – March 25

Jennifer Dickson: Graphics
Hennepin Art Gallery, Welland
March 1-23

John Porter: Film Screenings
Forest City Gallery, London
March 5-6

Rae Johnson: Painting
Art Gallery of Algoma, Sault Ste. Marie
March 7 – April 7

Rick Hancox: Film Screenings
Thunder Bay National Exhibition Centre
March 15-17

Anna Gronau: Film Screening
Kitchener/Waterloo Art Gallery, Kitchener
March 20

Activity Centre

Senior School
March 27 – May 30
Studio art courses for adults taught by professional artists are available to the novice and the more experienced student. Courses offered on Wednesday and Thursday evenings from 7:00 – 10:00 pm include drawing fundamentals, life drawing, printmaking, watercolour, beginning and advanced painting. Registration accepted by mail or in person; confirmed on receipt of payment. Early registration recommended due to limited class size. Tuition: $110 for Members, $135 for non-Members for ten three-hour classes; $10 studio fee for printmaking classes. Cheques may be post-dated to March 27, 1985. No refunds after first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for details.

Open Studio
Sundays: February 3, 10, 17, 24; March 3, 10, 24, 31
also March Break: March 12-15, Tuesday – Friday, 1:00 – 4:00 pm
A free studio art drop-in program for all ages is open Sundays and during March Break. Artists' materials available for drawing, painting, printmaking, and sculpture. Activities under guidance of Gallery School artists; guest artists from the ethnic community invited for demonstrations. Special theme projects, coordinated with lecture tours by the Adult Programs Department, are also featured. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during February-March:

Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am * and 2:00 pm
Saturday at 2:00 pm ** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

Talks on aspects of *The European Iceberg* (see p. 1) will be offered frequently throughout the exhibition and will be the topic of each Sunday's "Talk of the Week." A schedule of all topics is available at the Information Desk.

* *Artful Conversation*, a new program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
** On the last Saturday of each month, this talk will be signed for the hearing impaired.

For group tours contact the Education Scheduling Office, ext. 200 or 202.

Hands On

Hands On is a family program for children aged 4-12. It is a unique environment where parents and children together can explore a variety of art-related activities. Hands On is open each Sunday afternoon from 1:00–4:00 pm. Free tickets for hourly sessions can be obtained at the Information Desk. During March Break, Hands On is open extended hours, March 12-15, Tuesday–Friday. For more information call 977-0414, ext. 352.

Films

The European Iceberg: Creativity in Germany and Italy Today

General Information
Unless indicated, all foreign language films have English subtitles. Admission is $4 per film and tickets go on sale in the Audio-Visual Centre on January 29. (For hours see page 7.) Tickets are also on sale one hour before the films outside The Jackman Hall, entrance via the McCaul Street doors.

This program may be subject to change without notice.

The recent emergence of German and Italian art as the primary forces on the international scene has its precedent in the cinematic renaissance both countries experienced over a decade ago. Moribund since WW II, the German cinema, or the New German cinema as it quickly became known, emerged as the central film movement of the 1970s. The Italian cinema, which had vied with the French New Wave for pre-eminence in the 1960s and then fell into decline, experienced a resurgence in the work of Bellocchio, Rosi, Scola, and the Travianis not unlike that which catapulted Fassbinder, Wenders, and Herzog to international fame.

The European Iceberg explores the emergence of the New German and New Italian cinemas in the 1970s, and their continuities with the brilliant generation of filmmakers who against all odds have followed in their wake. Drawing on films that have rarely or never been shown in Canada, the series examines and in some cases demolishes formalized critical views of these influential movements.

The appearance of Pina Bausch, Germany's leading dance and performance artist, in Fellini's *And The Ship Sails On* signals the series' intention to explore the correspondences between the creative ferment in film and that of the other arts – what curator Germano Celant calls "polymorphic creativity." Rebecca Horn not so much bridges as hopscotches across the gaps between sculpture, performance art, painting, and film. Carmelo Bene's *Salome* illustrates the connection between Italian avant-garde theatre and film. Wagner and Verdi shape the films of Syberberg and Fellini, and the operatic backgrounds of Visconti and Schroeter are evident in the opulence of their respective renderings of Venice and Naples. One finds in the films of Antonioni and Amelio a sculptural use of space and volume, and in the poetic primitivism of Olmi and the Tavianis, an affinity with *Arte Povera*. Brückner, Wenders, Syberberg, and Herzog share with such artists as Jorg Immendorff a brooding obsession with Germany's past, apocalypse, the decay of German Romanticism, and the mythologizing of landscape. And everywhere, the pervasive continuity of film with art through allusion, from the de Chirico colonnades of *The Spider's Stratagem* to the references to Baldini, Donatello, and Verrocchio in *Death in Venice*.

We are grateful to the Goethe Institute, Toronto for co-sponsoring the German films, and are particularly recognizant of the advice and assistance provided by Dr. Liede and Doina Popescu in this regard. We are also indebted to Ida Gianelli who coordinated many of the films from Italy and wish to thank Dr. CianFarini of ANICA in Rome for his assistance. Copy and notes for this program were prepared by James Quandt for the E.P. Taylor Audio-Visual Centre.

Catherine Jonasson
Head, Audio-Visual Centre

A scene from *Berlin Alexanderplatz*, screening in The Jackman Hall on five consecutive Sundays beginning March 3, 7:00 pm.

The Spider's Stratagem
Sunday, February 3, 1:00 pm
Dir. Bernardo Bertolucci
Loosely based on a Borges short story, Bertolucci's little-seen film is about a young man who returns home to investigate the execution of his father. He soon finds himself snarled in an elaborate skein of stratagems, enigmas, rumour, and illusion. *Italy, 1970, col., 97 mins.*

Blow to the Heart
Sunday, February 3, 1:00 pm
Dir. Gianni Amelio
Amelio, the most gifted Italian director of the post-1968 generation, remains largely unknown outside Europe. This richly allusive analysis of the relationship between a professor and his adolescent son explores the deep fissures in contemporary Italian society. *Blow* ranks among the best Italian films of the last decade. *Italy, 1982, col., 102 mins.*

Leap into the Void
Sunday, February 3, 7:00 pm
Dir. Marco Bellocchio
Bellocchio's most elegant and baleful portrait of family madness since his debut, *Fists in the Pocket*, this jittery, mordant comedy stars Michel Piccoli as a magistrate who lives with his emotionally disturbed sister (Anouk Aimee) in Rome. Afraid she will succumb to the insanity which has plagued their family, he hires a young artist to drive her to suicide. *Italy, 1980, col., 120 mins.*

Special Evening with Rebecca Horn

Rebecca Horn will introduce and discuss the two films screened this evening. Ms. Horn appears courtesy of the Goethe Institute, Toronto.

Admission for the complete evening is $5.

The Dancing Cavalier
Friday, February 8, 7:00 pm
Dir. Rebecca Horn
Horn – sculptor, painter, writer, performance artist, and filmmaker – explores her private mythology in this extravagant, dream-like work. *West Germany, 1978, col., 45 mins.*

La Ferdinanda: Sonata for a Medici Villa
Friday, February 8, 8:30 pm
Dir. Rebecca Horn
A murderous ornithologist invites two sets of guests – a wedding party from the village and a group of world-weary artists – for a week-end of festivities. *West Germany, 1981, col., 90 mins.*

The Arabian Nights
Sunday, February 10, 1:00 pm
Dir. Pier Paolo Pasolini
The last and best film of Pasolini's "trilogy of life" (the others are *The Decameron* and *The Canterbury Tales*), this is considered by many critics his most beautiful work. It is Pasolini's version of *The Thousand and One Nights* – magical, erotic tales filmed in mirrored palaces, labyrinthine streets, cloisers, and bazaars from Yemen to Nepal. *Italy, 1979, col.*

Christ Stopped at Eboli
Sunday, February 10, 7:00 pm
Dir. Francesco Rosi
An intense, poetic version of Carlo Levi's famous memoir about his Fascist-imposed exile in a remote village in southern Italy, by the director of *Three Brothers* and *Carmen*. Both spare and lyrical, *Eboli* focusses on the painful displacement of a privileged intellectual into a harsh, impoverished environment. *Italy, 1979, col., 135 mins.*

Padre, Padrone
Sunday, February 17, 1:00 pm
Dir. Vittorio and Paolo Taviani
The Tavianis' moving version of Gavino Ledda's autobiography recounts his struggle to escape the illiteracy, brutality, and solitude of his childhood in Sardinia and his attempt to revenge himself upon his authoritarian father. *Italy, 1977, col., 114 mins.*

Camminacammina
Sunday, February 17, 3:30 pm (note time)
Dir. Ermanno Olmi
This neo-realist epic follows a village of peasants who spy a strange light in the East and set out as a caravan to find it. An irreverent, magically funny re-enactment of the Journey of the Magi, the film has been condemned by the Vatican. *Italy, 1983, col., 164 mins.*

The Terrace
Sunday, February 17, 7:00 pm
Dir. Ettore Scola
In the 1970s, Rome's *dolce vita* has soured, leaving its leading artists and politicians confused and compromised. This remorseful satire about cultural inertia provoked heated debate in Europe, and has never been shown in North America. *Italy, 1980, col., 158 mins.*

Salome
Saturday, February 23, 1:00 pm
Dir. Carmelo Bene
Oscar Wilde's play becomes a vehicle for the perverse obsessions of Bene, who plays Herod as a slobbering martyr, and creates a tumult of bizarre, expressionistic images with an aggressively dissonant soundtrack. *Italy, 1972, col., 100 mins.*

Death in Venice
Saturday, February 23, 3:00 pm
Dir. Luchino Visconti
Visconti found in Aschenbach, the tortured hero of Thomas Mann's famous novella, an image of himself: an aging, disillusioned homosexual composer who destroys himself in his quest for perfection. *Italy, 1971, col., 128 mins.*

And the Ship Sails On
Saturday, February 23, 7:00 pm
Dir. Frederico Fellini
A luxury liner sets sail for the isle of Erima in 1914 to scatter the ashes of the world's greatest soprano, Edmea Tetua. On board is an eccentric collection of the diva's fans, rivals, and paramours, who are more concerned with feasts, love affairs, and Verdi than with the impending war.

Please note this film is dubbed in English. *Italy, 1983, col., 132 mins.*

Identification of a Woman
Sunday, February 24, 1:00 pm
Dir. Michelangelo Antonioni
Antonioni's first Italian film in two decades – the one he calls his "most sincere" – returns to the themes and hypnotic style of his great trilogy of the early 1960s. Ruthlessly autobiographical, the film is about a middle-aged film director who is on a double search – for the ideal woman and for an idea for his next movie. *Italy, 1982, col., 128 mins.*

The Last Woman
Sunday, February 24, 3:30 pm
Dir. Marco Ferreri
Gerard Depardieu plays a man whose sense of masculinity is threatened by the self-possessed women around him. With harrowing efficiency, Ferreri charts Depardieu's increasingly self-destructive attempts to break out of his neurotic isolation and connect with the woman he loves (Ornella Muti). *Italy, 1976, col., 112 mins.*

Beyond Good And Evil
February 24, 7:00 pm
Dir. Liliana Cavani
The director of *Night Porter* mixes sex and metaphysics in her exploration of the life of Frederick Nietzsche, and his *ménage-à-trois* with Lou Salomé, a poet of nihilism and free love, and Paul Reé, Freud's "modern man." *Italy/Germany, 1977, col., 127 mins.*

Fata Morgana
Sunday, March 3, 1:00 pm
Dir. Werner Herzog
In the majestic but frighteningly empty dunescapes of the Sahara, Herzog finds an image of the void, a metaphor for man's precarious position in the universe. *West Germany, 1970, b/w, 78 mins.*

Kings of the Road
Sunday March 3, 3:00 pm
Dir. Wim Wenders
Although many consider this the central film of Wenders' oeuvre, it is seldom shown in Canada. Like Paris, Texas, it's a melancholy road movie about the hesitant friendship between two men travelling through a vast, underpopulated but imprisoning landscape. *West Germany, 1976, b/w, 175 mins.*

Peppermint Frieden
Sunday, March 10, 1:00 pm
Dir. Marianne Rosenbaum
A blasphemous comedy about a six-year-old girl whose family moves from Bavaria to the American zone in 1945. *West Germany, 1983, b/w, 112 mins.*

Ticket of No Return
Sunday, March 10, 3:00 pm
Dir. Ulrike Ottinger
Visually lush and outrageously droll, this Fassbinder-like comedy follows an eccentric beauty as she comes to Berlin to "fulfill her destiny as a drunkard." *West Germany, 1981, col., 108 mins.*

All Round Reduced Personality
Sunday, March 17, 1:00 pm
Dir. Helga Sander
A charming comedy by Germany's leading feminist journalist. An impoverished photographer (Sander herself) and her feminist colleagues are caught in a moral dilemma when hired to work on a project to boost the morale of Berliners and encourage tourism. *West Germany, 1977, col., 98 mins.*

The Hungry Years
Sunday, March 17, 3:00 pm
Dir. Jutta Brückner
This searing psychological portrait explores the relationship between an anti-Nazi father, now reaping the benefits of the post-war "economic miracle," and his brooding daughter, disturbed by her parents' historical amnesia. *West Germany, 1980, b/w, 114 mins.*

Straight Through the Heart
Sunday, March 24, 1:00 pm
Dir. Doris Doerrie
A new-wave comedy of manners, Doerrie's stylish debut explores the power struggle between a bored supermarket cashier with incandescent blue hair, and the narcissistic dentist who pays her to live with him, no strings attached. *West Germany, 1983, col., 91 mins.*

The Kingdom of Naples
Sunday, March 24, 3:00 pm
Dir. Werner Schroeter
Fassbinder called Werner Schroeter "the best kept secret of the New German Cinema." A lavishly stylized, panoramic history of a family struggling to survive in the lower depths of post-war Naples. *West Germany, 1978, col., 125 mins.*

Purity of Heart
Sunday, March 31, 1:00 pm
Dir. Robert van Ackeren
The director of *A Woman in Flames* has a knack for ironic titles; nothing could be more impure than the hearts (and minds) of Jean and Lisa, a liberal intellectual couple who pride themselves on their humanist politics and liberated marriage. *West Germany, 1980, col., 104 mins.*

Paso Doble
Sunday, March 31, 3:00 pm
Dir. Lothar Lambert
Berlin's foremost underground director, and a cult hero in Toronto graduates from no budget to low budget in this grotesquely funny family melodrama about a middle-class German couple on vacation in Spain. *West Germany, 1983, col., 90 mins.*

Berlin Alexanderplatz
Sundays, March 3, 10, 17, 24, 31, 7:00 – 10:00 pm
Dir. Rainer Werner Fassbinder
Fassbinder's 15½-hour opus, made for German television, is based on Alfred Doblin's monumental avant-garde novel about Franz Biberkopf, a hapless and naïve ex-convict whose attempts to go straight are undermined by his closest friend and nemesis, Reinhold. *West Germany, 1979-80, col., 930 mins.*

Dirk Bogarde in a scene from *Death in Venice.*

This series will be screened in The Jackman Hall on four consecutive Sunday evenings beginning March 3, 7:00 pm. A ticket for the series is $15 and can be purchased in advance at the Audio-Visual Centre. Single tickets can be purchased **only** on the day of the screening for $5, one hour before films begin, outside The Jackman Hall.

Noon-hour Films

From the collection of the Edward P. Taylor Audio-Visual Centre. All films on consecutive Fridays, at 12:15 pm in The Jackman Hall; entrance is free with admission to the AGO.

February 1: **EXPERIMENTAL FILM**
Breakfast
Dir. Michael Snow *1972 and 1976, col., 15 mins.*

The Central Character
Dir. Patricia Gruben *1977, b/w, 15 mins.*

Un Chien Andalou
Dir. Luis Buñuel and Salvador Dali *1928, b/w, 16 mins.*

February 8: **ANIMATION**
Crac *1981, col., 15 mins.*

Damon the Mower
Dir. George Dunning *1971, col., 4 mins.*

Duo Concertantes
Dir. Larry Jordan *1962-64, b/w, 10 mins.*

Fistfight
Dir. Robert Breer *1964, col., 11 mins.*

The Owl Who Married A Goose
Dir. Caroline Leaf *1974, col., 7 mins.*

February 15
Potters At Work
Dir. Marty Gross *1976, col., 28 mins.*

Sentinels of Silence
Narrated by Orson Welles. *1971, col., 18 mins.*

February 22
A Dancer's World *1957, b/w, 30 mins.*

Pina Bausch: Sacre de printemps
This film is supplied courtesy of the Goethe Institute, Toronto. *1977, col., 15 min.*

March 1
Eadweard Muybridge, Zoopraxographer *1975, col., 60 mins.*

March 8
The New York School *1974, col., 55 mins.*

March 15
American Art in the Sixties *1973, col., 58 mins.*

March 22
The Rebel Angel (J.M.W. Turner 1775-1851) *1975, col., 53 mins.*

March 29
Running Fence (Christo) *1977, col., 60 mins.*

The Displaced Narrator

A series of alternate narrative strategies in cinema and literature, curated by Carol McBride and Marc Glassman for The Funnel and the AGO. Tickets on sale in the Audio-Visual Centre or one hour before screening outside The Jackman Hall. Each screening is $4. The program includes *India's Song, Last Year at Marienbad*; complete listings available upon request.

Sans Soleil
Friday, February 22, 7:00 pm & 9:00 pm
Dir. Chris Marker
The film grows out of a wandering cinematographer's correspondence with the film's narrator – an unseen woman. Images are presented as a musical composition with recurring themes, fugues, and counterpoint. *1982, col., 100 mins.*

The Cut-Ups
Saturday, March 23, 7:00 pm
Dir. Antony Balch; Script: William Burroughs
Applies to cinema the radical montage techniques that Burroughs has made his own in literature. *c.1966, b/w, 22 mins.*

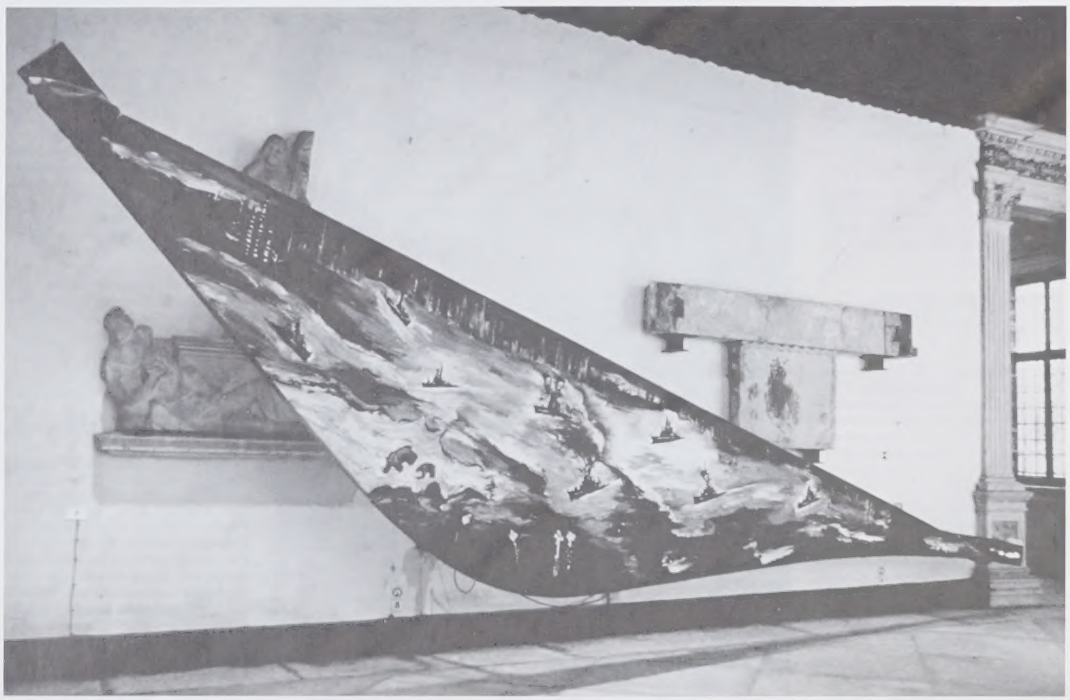
Film
Saturday, March 23, 7:30 pm
Dir. Alan Schneider; Script: Samuel Beckett with Buster Keaton
Displays Keaton in an absurdist illustration of the philosophic principle: to be is to be perceived. *1963-65, b/w, 22 mins.*

L'Immortel
Saturday, March 23, 8:00 pm
Dir. & Script: Alain Robbe-Grillet with Jacques Doniol-Valoroze, Françoise Biron
Mingles truth and falsehood in the *nouveau-roman* manner while depicting the erotic manipulations of a *ménage-à-trois* in Turkey. *1963, b/w, 100 mins.*

Special Screening

Seven Samurai
Monday, March 18, 7:00 pm
Dir. Akira Kurosawa
Seven itinerant samurai protect a village against bandits, fighting in exchange for three meagre meals a day. This film is presented cooperatively with the Canada-Japan Society. *1954, b/w, 201 mins.*

A beach scene from Visconti's *Death in Venice,* screening Saturday, February 23, 3:00 pm.



Enzo Cucchi, *Nel 1984 un millenario trasporto comminia a muoversi traversa la preistoria*, 1984.

Courses

Exploring the Iceberg
The Galleries

Sundays at 11:00 am, February 24, March 3, 10
Wednesdays at 6:30 pm, February 27, March 6, 13
Fridays at 11:00 am, March 1, 8, 15
Tuesdays at 2:30 pm, March 12, 19, 26
Thursdays at 6:30 pm, March 14, 21, 28
Saturdays at 11:00 am, March 16, 23, 30

Join Adult Programs staff in the galleries for a stimulating series of three 1½-hour sessions on the vital and wide-ranging creative activities of German and Italian contemporary art and design as featured in *The European Iceberg* (see p. 1). Enjoy a challenging new 'looking' experience in this important exhibition.

Choose from one of the daytime, evening, or weekend series of three sessions (see above). Enrollment is limited to 25 persons per series. Series Fee: Members, students, seniors $12; non-Members $15.

Order tickets from the Scheduling Office, Education Services. See "How to Order" box on page 8. Please state the series of your choice.

From Cave Painting to Conceptual Art: A Survey of Western Art History
The Jackman Hall
Tuesdays, April 9–May 14, 1:30–3:30 pm

Repeated Wednesdays, April 10 – May 15, 6:30 – 8:30 pm
Who made the *Venus de Milo*? What is the Renaissance? Why is Picasso important? Join Adult Programs staff members, Francis Broun and Peter Gale, for six 2-hour slide lectures featuring the major periods of Western art from ancient times to the present day.

Course Fee: Members, students, seniors $40; non-Members $45. Tickets may be ordered from the Scheduling Office, Education Services. See 'How to Order' box on page 8. Please state the series of your choice.

A concert in the Walker Court.

Concerts

Royal Conservatory at the AGO
Walker Court
Sunday, February 10, 3:00 pm
The Royal Conservatory of Music and the AGO present Robert Hamilton and Richard Bradley, guitar, with program of Vivaldi, Sor, Albéniz, de Falla, and Granados.

Walker Court
Sunday, March 10, 3:00 pm
Yaakov Geringas conducts the Royal Conservatory Junior Strings, with program of Bach and Handel.

This concert series is made possible through the generous support of Northern Telecom.

Bach 300
Walker Court
March 12, 14, 15, and 21, 12:30 pm
The festival marks the 300th anniversary of Johann Sebastian Bach's birth. For details see page 2.

March 12: Anner Bylsma
March 14: Genes
March 15: Douglas Finch
March 21: Cambridge Buskers

Lectures

The European Iceberg
A dynamic and diversified program, featuring several of the visual artists, architects, designers, and filmmakers in *The European Iceberg* (see p. 1), is currently being organized to complement this exhibition.

Visual Artists Program*

Wednesday, February 6, 7:00 pm
An evening with Lothar Baumgarten who will introduce and screen his 98-minute colour film, *The Origin of the Night: Amazon Cosmos*, produced between 1973 and 1978. Includes the artist's own drawings, watercolours, and photographs.

Friday, February 8, 2:00 pm
A panel of artists, including Giovanni Anselmo, Lothar Baumgarten, Luciano Fabro, Jannis Kounellis, and Giuseppe Penone.

Friday, February 8, 7:00 pm
An evening with Rebecca Horn. For details see section on *Films*. Please note, *ticketed separately.*

Saturday, February 9, 2:00 pm
An afternoon with younger German and Italian artists, including Marco Bagnoli, Nicola De Maria, Ludger Gerdes, Reinhard Mucha, Remo Salvadori, Thomas Schütte.

Saturday, February 9, 8:00 pm
A panel of artists, including Mario Merz, Gerhard Richter, Salomé, and Emilio Vedova.

Sunday, February 10, 3:30 pm
A talk by Joseph Beuys.

***Please Note:** Circumstances may prevent certain artists from being present, thereby necessitating changes or adjustments in this program.

A single program ticket includes admission to all of the above events, to the AGO, and the exhibition (with the exception of the evening with Rebecca Horn which is ticketed separately at $5):
$15 for Members, Seniors
$20 for non-Members
$10 for Students

Single tickets for separate events in this program will be sold at $5/person if seats are available at the time of each event.

Seating is limited; tickets for the entire program should be obtained in advance by contacting the Scheduling Office, Education Services (ext. 200 or 202). See "How to Order" box on page 8.

In addition to the above program with the visual artists, a series of lectures by architects, designers, and filmmakers is being planned. For further details, please contact the Scheduling Office, Education Services (ext. 200 or 202).

The Grange

Once a centre of social and political life in Upper Canada, and now among the most popular museums in Toronto, The Grange has been restored to a 'Gentleman's House' of the mid-1830s.

Entrance is through the AGO. Free with admission. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. See Members' Activities for information on lecture series. A project of the Volunteer Committee.

The 19th Annual Brazilian Carnival Ball

A Night in Venice
Friday, February 15
Four Seasons Hotel, Yorkville
This year's ball has a fantasy setting of a Venetian masked ball. A magical evening of sumptuous dining, dancing, and festivity. Tickets are $150 each; order through the Volunteer Office. Proceeds to the AGO (tax receipt issued).

Gallery Hopping

An April Excursion . . .
Tuesday, April 16
Special exhibitions and a superbly renovated museum are offered this spring. The Kitchener-Waterloo Art Gallery presents an exciting juried show *Art Forms 1985*, and additional exhibits by artist xerographer, Trevor Hodgson and photographer, Edward Burtynsky. Luncheon and a tour at the new Seagram Museum (which is housed in an 1870 warehouse), followed by a visit to the Macdonald Stewart Art Centre, Guelph, where the exhibition *Folk Treasures of Historic Ontario*, is on view.

Bus leaves the St. Clair subway station (Pleasant Blvd. entrance) at 8:45 am, returning about 4:30 pm. Tickets are $30, obtained *in advance* from the Volunteer Office (see page 8). A Member may buy up to 4 tickets. A project of the Volunteer Committee.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office by following the instructions on page 8. A Member may buy up to four tickets. A project of the Volunteer Committee.

Art & Apéritif
No tickets or reservations needed. Every Thursday at 5:30 pm at the Membership Desk in the Lobby, join a tour of a current exhibition followed by an informal gathering with your guide in the Members' Lounge. For topic call Information Desk on day of tour or pick up the monthly listing.

Art in the Morning
Tickets are $3, required *in advance*. Coffee in the Members' Lounge at 9:30 am. Tour at 10:00 am.

The European Iceberg: Creativity in Germany and Italy Today.
Wednesday, February 20
Peter Gale, MA, Sr. Education Officer, will be tour guide for this important exhibition.

New Treasures
Wednesday, March 20
Come and discover new treasures at the Gallery with David Wistow, MA, Education Officer, as tour guide.

Special Program
Wednesday, April 10
Join us for an hour with Toronto art critic Lisa Balfour Bowen. Topic to be announced.

Sunday Start with Art
Tickets are $5, required *in advance*. Coffee, juice, and croissants are served in the Members' Lounge at 11:15 am one Sunday each month, followed by a tour at noon.

The European Iceberg: Creativity in Germany and Italy Today
Sunday, February 10
Explore recent developments in European art today.

Picasso
Sunday, March 17
Tour a selection of Picasso works from the Gallery's Permanent Collection.

Eighteenth-Century French Art
Sunday, April 14
A selection of works from the Gallery's Collection will be toured.

Special Evenings for Members
Tickets are $20 including tax and gratuity, required *in advance*.

The European Iceberg: Creativity in Germany and Italy Today
Wednesday, February 13
An exciting tour of European art today with Chief Curator Roald Nasgaard. *Tour at 6:00 pm.* Dinner at 7:15 pm.

Group of Seven
Wednesday, April 17
Explore the Gallery's rich collection of the Group of Seven with Education Officer, David Wistow, MA. *Tour begins at 6:00 pm.* Dinner follows in The Restaurant at 7:15 pm.

Dessert and Coffee
Tickets are $7.50, required *in advance*.
Holland in the Seventeenth Century
Wednesday, March 20
Explore the fascinating subject of genre painting in the Golden Age. A film on Vermeer in The Jackman Hall at 7:00 pm is followed by a slide presentation by Francis Broun, MFA, Education Officer. Dessert and coffee in The Restaurant at 8:15 pm.

Special Theatre Event
When the Toronto production of *Cats* opens in mid-March at the Elgin Theatre, 350 seats will have been reserved by the Junior Committee for Friday, March 29. You are invited to enjoy the show and to attend an after-theatre party at the Elmwood Club.

Tickets are $62.50 each and can be ordered in advance by following the instructions on page 8.

Grange Lecture Series
Tickets are $7 for Members, $10.50 for non-Members, and must be obtained *in advance* from The Grange. To order see instructions on page 8. Entrance is through the AGO.

Spring Luncheon Lecture Series
The Grange Music Room, 11:00 am, followed by an informal luncheon.
February 5: *Other Houses, Regency to Victorian*
March 5: *Nineteenth-Century Underpinnings*
April 9: *The Boulton Collection*

Evening Lectures
The Grange Music Room, 7:30 pm, followed by light refreshments.
January 30: *Goldwin Smith, the Cassandra of The Grange*
Lecturer – Ramsay Cook
February 27: *Gothic Revival in Toronto*
Lecturer – Corey Keeble

Art Tours

Brochures for the following art tours available on request from the Volunteer Office. A project of the Volunteer Committee.

Madrid and Barcelona
April 25-May 5
Enjoy the art treasures of Spain's two largest cities and two final days on the Costa Brava.

Chicago
May 9-12
With Eb and Jane Zeidler, visit the city that gave birth to Modern American architecture.

Fine Arts Museum, Santa Fé

New Mexico
October 3-9
Discover the art of a rich assortment of cultures – the Pueblo Indians, early Spanish settlers, and Americans whose ancestors trekked the Santa Fé Trail. We will visit Albuquerque, the old city of Santa Fe, and Taos, an art colony since the late 19th century. Highlights include a hot air balloon festival, an art festival, and tours of an artist's studio and restored private home.

Boboli Gardens, Florence

Italy – Three Cities
Venice October 15-23
Florence October 22-30
Rome October 29-November 6
Plan to go for one, two, or three weeks to these three great cities where you will bask in the richness of Italian art; savour the classical Italian cuisine and the local wines; visit villas and monuments of antiquity, and enjoy the picturesque countryside.

Looking Ahead . . .
Washington, DC in February 1986, to visit the *Treasure Houses of Britain* at the National Gallery.

Shops and Services

Gift certificates, available in denominations of $10, $25, and $50, and now redeemable in all AGO retail outlets, Art Rental, The Restaurant, and Membership, are valid for one year.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. Reservations accepted.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

The Book Shop
An outstanding selection of gift books on art, architecture, design, and photography. Members' discount.

The Reproduction Shop
Posters and reproductions for home or office, framed or museum mounted. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop
Featuring superb designer jewellery by Canadian and international artists. Choose custom designs for company presentations, speakers' gifts, and volume convention items. A project of the Volunteer Committee.

Art Rental Service
Reflecting Toronto's art scene, this extensive selection of paintings, prints, photographs, and sculptures changes frequently. Rent or purchase. A project of the Volunteer Committee.

The Impulse Shop
A variety of excellent quality, well-designed gifts, creative games, art supplies, executive toys, and unique objects reflecting the heritage of The Grange. A new project of the Volunteer Committee.

The Coffee Shop
A pleasant snack stop on your AGO tour.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
FREE on Fridays	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members, accompanied children under 12:	FREE
Thursdays, 5:30-9:00 pm:	FREE to everyone

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible). Visa, MasterCard, and American Express accepted.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

Gallery Shops
The Book Shop, The Reproduction Shop, and The Impulse Shop are open daily 10:30 am–5:30 pm, Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm, Thursday to 8:30 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am–5:00 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

General Idea

The 1984 Miss General Idea Pavilion, a touring exhibition organized by the AGO, opened at the Stedelijk van Abbemuseum in Eindhoven, The Netherlands, on January 12. The van Abbemuseum, renowned for its program of avant-garde contemporary art, presents the largest exhibition of General Idea ever held in Europe, focussing on the architecturally-related work from 1974 to the present.

The exhibition tour opened at the Kunsthalle Basel in Switzerland in September 1984, but featured only the more recent work. The exhibition arrives at the AGO April 26 and continues through June 23, and then moves to the Musée d'art contemporain in Montreal September 19 to November 3, 1985.

The three artists of General Idea – AA Bronson, Felix Partz, and Jorge Zontal – have been working on their '1984' project since the early 1970s. This exhibition marks the culmination of a 13-year project of General Idea, "the world's longest lasting group since the Rolling Stones," says AA Bronson.

General Idea (left to right): AA Bronson, Jorge Zontal, and Felix Partz surrounded by their artful motifs: the VB Gown, the Liquid Assets cocktail holder, their poodle mascot, the Architectonic cocktail holder, the Magic Palette, and the Nazi Milk issue of FILE Magazine.

DONOR CARDS

Donations may be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

1. The donor, your name and address.
2. The occasion to be honoured.
3. The name and address of the recipient.
4. Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

A Project of the Volunteer Committee

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the *department specified* in Events' listing.

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

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Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
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